MyGuide

Greatest Hits II

Normally we'd urge you to see everything in our fabulous collection, but you've got things to do, places to be. This guide, along with *Greatest Hits I* and *Big Names*, presents a selection of some of TMA's most famous, best-loved, not-to-be-missed masterworks so that you can make the most of your time here.

A:: Gallery 4 Marisol, *The Party*, 1965–66

Now, this is one party where it's hard to imagine the partiers doing the Macarena or the Electric Slide. In fact, they don't seem inclined to interact at all—which is the point of this fascinating work by Marisol, one of the only women artists consistently associated with the Pop Art movement of the 1960s. Marisol's exploration of social isolation is also a personal statement—all of the figures sport her own face (as well as her own clothes and accessories).

B:: Gallery 5 Anselm Kiefer, *Athanor*, 1983–84

Powerful and disquieting, *Athanor* is Kiefer's response to Germany's continued struggle with its Nazi past. The peculiar condition of the surface of the painting was achieved through the use of a blowtorch.

C:: Gallery 33 James Tissot, *London Visitors*, about 1874

An intriguing narrative seems suggested by this image of a fashionable couple touring the sights of London. Who is the rather haughty woman looking at? What is she thinking? Whose abandoned cigar is that on the steps? Tissot—a Frenchman living in London—depicted the fashion, manners, and social faux pas of the newly rich in Victorian England, often, as in this painting, with wryly humorous and insightful results.

D:: Gallery 30 India, Gandharan, *Seated*

Buddha, 3rd century A.D.

Such serenity as radiates from this ancient Indian sculpture of Buddha may inspire you to slow down a bit, to stop worrying about the time, maybe even to meditate on the meaning of life. If you look closely, you can see how the knees and shoulders have darkened where countless worshipers touched the sculpture in reverence, their natural skin oils staining the stone (this is one reason why the Museum asks you not to touch the art).

E:: Gallery 28B Jean-Siméon Chardin, *The Washerwoman* and *The Woman Drawing Water at the Cistern,* about 1733–39

Though this pair of gem-like, incredibly well preserved paintings came to Toledo only in 2006, they've quickly become highlights of the collection. Chardin was a master of making the ordinary—in this case, drudge-like domestic chores—extraordinarily beautiful.

F:: Gallery 22 Francesco Primaticcio, *Ulysses and Penelope,* about 1560

A masterpiece of Mannerist art, this sensuous painting is a real TMA treasure. Penelope's corpse-like pallor may be a little jarring, but it's probably meant to recall classical marble relief carving (or maybe she just really needs to sit in the sun once in a while).

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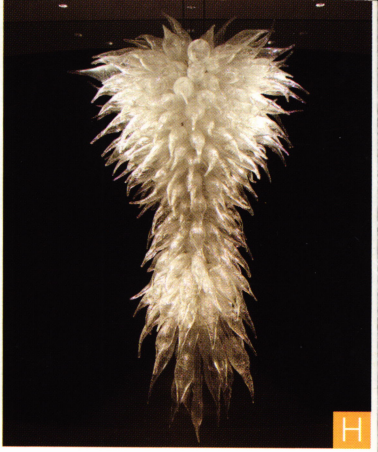

G:: Gallery 19 Piero di Cosimo, *The Adoration of the Child*, about 1495–1500

The colors on this stunning Renaissance painting sparkle as if they were applied yesterday, not 500 years ago. Following in the footsteps of fellow Florentine painter Leonardo da Vinci, Piero di Cosimo began using oil paints instead of the fast-drying egg-based tempera that most Italian artists used at the time. Oils allowed for the slow build-up of color in thin, translucent layers that caught the light; it also allowed for subtler shifts of tone that better mimicked how light defines form—qualities that Northern European artists had discovered nearly a century earlier.

H:: Glass Pavilion, Monroe Street Lobby

Dale Chihuly, *Chandelier: Campiello del Remer #2*, 1996/2006

Cross Monroe Street to the Glass Pavilion to see this shimmering cut-glass sculpture that hangs suspended in the lobby like a fantastic ice formation. Dale Chihuly's chandeliers are site-specific, so Chihuly's team installed it in such a way that it echoes the undulating curves of the Glass Pavilion's interior spaces.

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